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THE DUTY ON ART.

It is gratifying, indeed, that the agitation for the repeal of the nefarious tariff on art is becoming infused with life. The articles which have appeared in these columns have been extensively quoted in various important daily newspapers throughout the country, and I refer with great pleasure to an editorial note in the May *Century* on this subject as follows:

"What with the new impetus just given to the Metropolitan Museum in New York, the activity of museums and academies throughout the country, the noble endowment of the American Academy in Rome, the improvement of our art schools and the augmenting individual accomplishment of American architects, artists and musicians, America is destined soon to take a still more important place among the art-producing nations of the world. One of the necessary steps in this direction is the removal of the tariff on art works, and the men of light and leading in our government should see that, at the first opportunity, this deleterious and idiotic tax is swept away."

A new argument in this discussion was advanced the other evening in conversation at a club with one of the profoundest thinkers I have ever met. The learned professor held that a tariff on art is a crime against the public at large for the following reason. The records prove that all important objects of art become ultimately the property of the public by being exposed in museums. Even if by sale or by the death of the owner they should pass through two or three different hands, it appears that finally anything that is worth while finds its resting place in a public institution. Reference can be made to the Widener Collection, the Marquand Collection, the Heber R. Bishop, the Catharine Lorillard Wolfe, the William H. Vanderbilt collections and many others. Almost every municipality throughout the country is acquiring an art museum and local collectors frequently present their collections to these museums or purchase pictures for the walls. Mr. Louis Bamberger has just now given the first impetus for an art museum in Newark, N. J. The Providence (R. I.) School of Design has a private benefactor who continually adds to its museum collection. Lincoln, Neb., has such an institution in which two or three gentlemen are interested.

Now the best works of art are kept away from these public institutions through the prohibitive tariff. The marvelous Titian which Mr. J. Pierpont Morgan purchased hangs to-day in the National Gallery of London, instead of in the Metropolitan Museum of New York, because Mr. Morgan is not inclined, and rightly so, to pay an additional \$60,000 tax to bring the painting to this country.

The policy of a tariff on works of art is, therefore, short-sighted and antagonistic to the government's duties to foster education, culture and civilization. Millions are spent by the government on education and one of the best educational forces is penalized.

The duty on art must be abolished!

THE STUDY OF OLD MASTERS.

The fascination which an old painting of merit exercises over its possessor is no psychological riddle. The "Old Masters" are the foundation of art expression to-day—what do we know but what they have taught us? Whistler, Sargent or Chase would never have attained to their eminent stations in the world of art had they not impregnated themselves with Velasquez. The old Italians have been the inspiration of the colorists, the old Dutchmen taught the science of chiaroscuro as it never has been demonstrated. The work of Old Masters is not only the prosody but the syntax of artistic grammar—

again not only the grammar but the anthology of artistic language; not only language but inspiration.

To collect Old Masters—remember, not old daubs from junk-shop or pandhouse—is the ideal enjoyment of those who love the best in art and love to live therewith.

To appreciate and understand the Old Masters should be the aim of true connoisseurs and collectors. Not every dust-be-grimed and rain-stained rag deserves his attention.

A volume has just now reached me which is reviewed more fully under "Book Craft," which I regard as a first necessity in every collector's library. It is by Bernhard Berenson, and bears the title "Lorenzo Lotto." While it is, indeed, an exhaustive consideration of this Italian artist and his work, it is more—an essay on the principles of constructive art criticism, which will be helpful to every lover of "Old Masters."



No. 419. Cylindrical Bottle.
Yung-ching.

No. 467. Sauff-bottle. *Yung-ching.*
Height, 3 inches.

GEO. B. WARREN COLLECTION.

THE COLLECTING OF PORCELAIN.

The collecting of porcelain is one of the most popular fancies. The rarity of many pieces of ceramic makes their possession coveted; their decorative beauty inspires many to indefatigable search.

The secret of the manufacture of this magnificent ware, which Europe received originally from China, and the composition of the paste, was for long a dark mystery. Some thought that it was composed of bones, eggshell, fish scales and sundry other curious ingredients, which had to be buried for one hundred years. Dr. Johnson derives the word porcelain from *porcelaine*. The proper derivation, however, is from the Portuguese *porcella*, a small pig, also a shell, and the first cups which came from China were called by that name.

It is probable that the Chinese, in the making of porcelain, had in view the imitation of jade, which stone was held sacred and by Confucius regarded as the emblem of all virtues. One of the best-known classes of Chinese porcelain is the "green family," made under the Ming dynasty about the fifteenth century. The tartar dynasty, now in power, has yellow as the